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ABSTRACT

Kenneth Burke's dramatistic theory of social movements can be applied to current romantic jealousy theories. Burke's dramaturgy has seven major elements: order, guilt, negation, victimage, mortification, catharsis, and redemption. These elements may all be transposed onto Burke's three critical motives: Order (status quo), Secret (differences between partners), and Kill (changing the old order for a new one). The dyadic relationship required for romantic jealousy to occur creates an order for itself comparable to orders in society. Negation occurs when one partner in a dyad deviates from the other's definition of how the relationship should be. Guilt can occur either before or after the negation. The guilt preceding negation is usually felt by the one who has broken the order. Guilt is experienced by the jealous partner after negation because that person feels he or she has done something wrong. Victimage is similar to scapegoating. Freud believed that one expiates the guilt of infidelity by projecting it onto the partner, or scapegoat. Victimage has been documented in which the jealous partner has attempted to punish either the rival or the romantic partner. Mortification is another means of expiating guilt, but places the blame on oneself. Mortification has also been documented involving victimage of the self, or suicide. The aspects of redemption and catharsis, in which the guilt is resolved and a new order is obtained, are only implicitly explored in the literature on romantic jealousy. (SRT)

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A BURKEAN PERSPECTIVE OF ROMANTIC JEALOUSY

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A BURKEAN PERSEPECTIVE OF ROMANTIC JEALOUSY

> So we must keep trying anything and everything, improvising, borrowing from others, developing from others, dialectically using one text to comment upon another, schematizing, using the incentive to new wanderings, returning from these excursions to schematize again, being over subtle where the straining seems to provide some further glimpse, and making amends by reduction to very simple anecdotes. Order, the Secret, and the Kill. (Burke, 1969, p.265)

As Burke suggests, we must use one text to comment upon another in order to obtain a "glimpse" of a new, and possibly better understanding of human nature, Burke's suggestion and dramatistic perspective provide the crux of this critical analysis of current romantic jealousy theories. The seemingly different concepts of dramaturgy and romantic jealousy were combined in order to gain further insight into the phenomenon of romantic jealousy, and also to illustrate dramaturgy's usefullness as an explanatory tool in interpersonal relationships. This analysis provides an interpretation of Burke's dramatistic theory, specifically, his seven interlocking moments, and current romantic jealousy literature. The manuscript concludes by showing how these two seemingly different concepts are related.

BURKE'S DRAMATURGY

The dramatistic theory of Burke employed in this analysis deals mainly with social movements. Burke's progression has seven major "interlocked" elements: (1) Order, (2) Guilt, (3) Negative, (4) Victimage, (5) Mortification, (6) Catharsis, and (7) Redemption. Although these are presented separately, the reader should keep in mind that each of these elements is constantly and concurrently present. It is a continuous cycle in which one may experience each element simultaneously. The seven elements may all be transposed onto three critical motives: (1) Order, (2) Secret, and (3) Kill. Burke suggests that to study the nature of rhetoric one must circulate about these three motives.

The first major element in Burke's progression is order--the status quo. This status quo could also be referred to as a "hierarchy." Burke claims that man is "goaded" by the spirit of hierarchy, man is moved by a sense of order. This order Burke talks of is hierarchy in its roughest form. Man desires order and thus creates systems, however, due to the inherent differences, or mysteries between or among men, the order necessarily produces guilt and is consequently broken. The arousal of guilt is the second step in Burke's cycle.

Man, according to Burke, is inherently guilty, if not from "original sin," then from his place in the hierarchy, or order. Man, if he is high in the order, feels guilty because there are so many others below him. If man is low in the order, he feels guilty because he should have tried harder to raise himself up through the hierarchy. As Griffin (1969) states, "order leads to guilt for who can keep commandments?" (p.157). One's place in the hierarchy leads to guilt despite his or her position in that hierarchy. The concept of guilt is closely tied to the third step of the process, the negative.

The breaking of the order is referred to as the negative, one says "no" to the status quo. As piety, or the sense of "what properly goes with what" (Griffin, 1969, p. 459) maintains the existing order, so shall impiety negate the existing order. Impious thoughts, according to Burke, are inevitable, and the emergence of these thoughts "can be converted to disorder" (Griffin, 1969, 459). The breaking of the existing order through the negative and the consequential pangs of guilt are closely related.

As Brummett (1981) suggests, "no one can be part of a hierarchy without breaking it and this leads to guilt (p.225). One may feel guilt due to his or her place in the hierarchy and therefore say "no" to the existing order, just as one may feel guilty for saying "no" to the existing order in and of

itself. An example of this is just as the German resistance movement members felt guilt regarding their place in the hierarchy, so did they feel guilt when pondering their plans to eliminate der Fuhrer. The concepts of guilt and the negative leads us to the fourth step in the process, victimage.

In victimization, one expiates the guilt onto another. One uses another as a "scapegoat." As Burke states in Philosophy of Literary Form,(1941) the scapegoat is the socialization of a loss, possessing one's own guilt, therefore, in a way, consubstantial. One victimizes some object or person which represents his or her own guilt. The "scapegoat" is punished, not for its possible wrong doings, but simply because it represents what the guilty his/herself has done.

The fifth state, mortification, entails expiating the guilt onto oneself. Instead of looking for someone, or something to punish, the felt guilt is internalized, one punishes oneself. As Griffin (1969) states, "mortification is a scrupulous and deliberate clamping of limitations on the self" (p.461). He states that the epitome of mortification is martyrdom, the laying down of one's own life.

Victimage and mortification operate together to relieve the guilt, they are the main sources of "purification." Reuchart (1963) states that "these two processes enable man to balance out inconsistencies in himself" (p.147), in other words, relieve his or her feeling of guilt. The fall from the order causes guilt, the guilt makes necessary the whole "machinery" of victimage and mortification which leads to catharsis, the sixth step of Burke's process.

In the stage of catharsis one resolves oneself to the situation. The guilt has been alleviated and leads to the final step of the process, redemption. Redemption is the end result, a new order has been obtained, a new hierarchy has been formed.

As mentioned earlier, the three critical motivators in this process are the order, the secret, and the kill. The order is the existing hierarchy or the status quo. The secret, or mystery, is due to inherent differences between and among men and women such as sex, careers, and levels on the hierarchy. It matters not how closely one "identifies" with another or how close to "consubstantiality" one comes with another, there will always be some element of mystery or secret between them. Mystery is inescapable and threatening" (Brumett, 1981, p.255). When humans find themselves threatened or separated from each other (through mystery or the secret) they feel a need to strive toward a more perfect order, hence to kill the existing order (Griffin, 1969, p.459). The old order, once it is negated, is killed through victimage and mortification. It is necessary that the old order be eliminated or killed before a new and better order can be resurrected.

In addition to victimization and mortification, another way in which guilt may be expiated is through "transcendence." The negative, or sin against the order, is redefined as "not a sin." In Rhetoric of Motives (1969) Burke argues that the mode of transcendence involves seeing things or ideas within a higher order, a new hierarchy. An example of this is where, in one order, to kill someone with a machine gun is immoral, a sin; placed on another order, or transcending to a higher order, to kill someone with a machine gun is "heroic," especially if it is the name of God or one's country such as in war.

As can be concluded regarding Burke's theory of social order, the cycle is never ending. When one order is killed, another is begotten. This new order shall eventually also be killed in favor of a newer and better order, and the cycle forges ahead. This cycle, as shall be seen, is also evident not only in the order of society, but also in the order of interpersonal relationships.

ROMANTIC JEALOUSY

Romantic jealousy is referred to in the literature as being many different things. One major thread tying them together, however, deals with a fear of losing a loved one. A "fear of loss" prevails as a major component of romantic jealousy. These definitions lack the "relational" emphasis by placing the locus of jealousy within the "self" of the jealous person. The phenomenon is interpreted as a loss to oneself and a simultaneous gain to a rival (Tov-Ruach, 1980, p.441), an emotion experienced when an actual or desired relationship is lost or threatened (Salovey & Rodin, 1985, p.22), a fear of loss of a valuable relationship (White, 1981, p.291), the loss of a loved one or a mate to a real or imagined rival (Hupka, 1981, p.316), a feeling of being rejected or discriminated against (Adler, 1946, p.221), and the thought of losing a loved object (Freud, 1959, p.232).

Romantic jealousy is closely linked to one's self esteem. As Schoenfeld (1979) states, "you're less likely to be jealous at times when you feel good, when your work is going well, when you're feeling strong (p.10)." Jealousy has a "perceived danger to the self at the center" (Tov-Ruach, 1980, p.476). Freud (1959) writes of the "green ey'd monster" as involving much "self criticism" (p.12).

The phenomenon may be interpreted emotionally, situationally, or psychoanalytically. As an emotion, romantic jealousy is perceived as being an intense feeling, it is a protective reaction to a perceived threat (Burke, 1961, p.260). It may be defined as "a complex of thoughts, feelings and action which follows threats to self-esteem and or threats to the existing quality of a relationship" (White, 1981, p.292).

As a situation it is described culturally. The function of jealousy is essentially the same in all cultures, it protects a valued relationship.

"Every society that prefers and sanctions certain social arrangements over others, which is to say every society (emphasis his) will have room for jealousy: It serves to reinforce and protect the preferred arrangements (Neu, 1980, p.441). Our culture tells us our primary appraisals. It (a) designates particular events as indications that the mate may have/is lost to a rival, (b) specifies conditions which permit the individual to conclude that the event has occurred, (c) creates conditions for the primary appraisal, and (d) perpetuates inconsistent values (Hupka, 1981, p.323).

Hupka, (1981) proposes a similar situational explanation. He suggests that "the words romantic jealousy refer to a social situation in which the individual is embedded, rather than an emotion...It is a state of mind based on ideas of how individuals should act with respect to each other based on cultural norms and personal motives" (p.316). Essentially these definitions state that our cultural norms dictate which circumstances we shall experience romantic jealousy in as opposed to some other phenomenon such as revenge or anger. If the culture places emphasis on heterosexual relationships and such a relationship is threatened, what is experienced can be described as romantic jealousy.

Freud (1959), Weiner (1980), and Adler (1946) have also contributed to the literature on jealousy from psychoanalytic perspective. Adler (1946), in his book Understanding Human Relationships, defines jealousy as "exaggerated competition." He suggests that romantic jealousy is a "well-marked form of the striving for power" (p.223). It is earmarked in mistrust and anger.

Freud posits three conceptualizations of jealousy, the first is competitive. In this "layer" one feels at a loss, others are always "winning." The second form of jealousy,more pertinent to this analysis, is that of projected jealousy. Projected jealousy is derived from one's own guilt.

> One's own actual unfaithfulness in real life or one's impulses towards it which have succumbed to repression. It is a matter of everyday experience that fidelity, especially that degree of it required in marriage, is only maintained in the face of continual temptation. Anyone who denies this within himself will nevertheless be impelled so strongly in the direction of infidelity that he will be glad enough to make use of an unconscious mechanism as an alleviation. This relief-more absolutely by his conscious-he achieves when he projects his own impulses to infidelity on to the partner to whom he owes faith" (Freud, 1959, p.233).

Freud's third "layer" of jealousy deals with delusional jealousy. This deals with a homosexual component, it is a same-sexed jealousy. An example to help clarify this is where a woman is jealous because another woman is a rival for the husband. The jealous woman sees the situation in terms of "why does the rival love him instead of me?"

The third psychoanalytic interpretation is offered by Weiner (1980). He describes the phenomenon as being a "type of vigilence." He posits eight characteristics which "psychodynamically" explain romantic jealousy. These are: (1) a wish to be united with one's beloved, emotionally and sexually, (2) temporary loss of boundaries between lovers, (3) over-evaluation of one's beloved, (4) some relationship to one's infantile love object, (5) the ability to recognize the needs of another and to differentiate them from one's own, (6) the satisfaction of one's beloved needs being of equal importance to the satisfaction of one's own, (7) a form of vigilence over one's beloved to prevent his or her loss, and (8) narcissistic vulnerability to one's beloved" (Weiner, 1980, p.118). Weiner interprets romantic jealousy in economic terms, "if another person is one's most important source of emotional supplies, one can hardly afford to lose that person" p.117).

A NEW PERSPECTIVE

As can been seen through the various definitions and explanations of jealousy, the locus of the phenomenon has traditionally been placed on the "self" of the jealous person. These definitions lack"relational" emphasis. Burke's concept of "courtship" may be applied to the jealousy phenomenon relationally through the seven interlocking moments and shall afford the reader a new conception of the experience we call "romantic jealousy."

Romantic jealousy requires at least two persons, a dyad. It is when a third person, actual or imaginary, enters the "scene" that jealousy "rears its ugly head." Dyadic relationships possess order just as do social systems. As sociologist Erving Goffman (1967) in his book titled Interaction Ritual states, "joint spontanious involvement is a unio-mystico, a social trance... It is a little social system with its own boundary-maintaining techniques; it is a little patch of commitment and loyalty with its own heroes and villians." (p.113). A "joint involvement" is necessary in romantic jealousy just as it is necessary in a larger social system. Two people, or three when the rival enters the "scene," provide their own system of giving, taking, talking, listening, acting, and exchanging symbols. According to Goffman, just as society is a system, so are much smaller units such as a dyad, or romantic relationship between two people.

Cooley, (1922) another noted sociologist, also writes of the similarity between a larger social system and a smaller system such as a dyad. He states that the "relation between society and an individual is organic. The individual is separable from the human whole, but a living member of it. The social whole is in some degree dependent upon each individual. Each member is more or less dependent on the other" (pp. 35-36). Cooley continues on to suggest that "society and the individual do not denote separate phenomena"(p.37),

what applies to one applies to the other, hence, the proceeding application of Burke's dramatistic theory of social order is applicable to smaller systems such as a dyad.

The communication literature uses the term "definition" to imply that people give order to their relationships. We are constantly redefining our relationships. We try to "coordinate" our definitions so that each partner in the relationship has the same expectations as the other. Through coordinating our definitions, or rules of the relationship, we maintain the "order," it is when one's definition no longer "fits" the other's, or breaks a relational rule, that the order is broken.

The concept of order is the beginning of Burke's theory. A hierarchy, or status quo is observed. As this may be observed in society through socio-economic status, careers, and the like, so may order be observed in a dyadic relationship. The order in a relationship can be assessed through observing how the partners interact with each other, how they exchange symbols, and what type of symbols they exchange. Are the partners sexually exclusive? What types of behaviors are permitted in the relationship? Each partner has his or her own definition of how the relationship should be, this in turn creates an order, it is "efferent" sense making. As Brummett (1981) states, "hierarchies may be developed around principles. An individual belongs to numerous hierarchies which may be interlocking or embedded in each other"(p.225). Essentially, the order a dyad creates for itself is just one of the orders of which each partner is a member of, along with several others.

The literature on romantic jealousy combines Burke's second and third steps, the negative and guilt. As in a social system, the negative in a dyadic system also entails a "no." This negation can occur when one partner

in a dyad deviates from the other's definition of how the relationship is "suppose to be." One partner says "no" to the other's order. The potentially jealous partner interprets his or her partner's symbols as being impious, the actions are not keeping the pre-existing order together, the relationship is no longer coordinated. The main couple is no longer a dyad, it has now become a triad with the inclusion of a "rival."

Guilt plays its part in several ways in this process. According to Brummett, (1931) guilt is "an awareness that the carefully woven fabric of identification upheld in the hierarchy has been torn through what one has done or thought. It reduces social cohesion and gives man the feeling of being less than whole, so he strives to have this guilt cancelled" (p.255). Guilt may come before the negative. The guilt which preceeds the negative is most often felt by the one who breaks the order. Just as one experiences guilt by merely existing in a hierarchy, so does on experienced guilt by merely existing in a dyadic relationship. The fact that one has relational "rules" being applied to him or her through either his/her own or the partner's definition of the relationship, one's wondering eyes and thoughts lead to feelings of guilt, "I should not be doing this or feeling this desire for another, therefore, I feel guilty."

Guilt is also experienced by the jealous partner generally after the negation of the order by the other member of the dyad. Just as one feels guilty for rejecting the social order, so does one feel guilty when one's partner rejects the relational order. This guilt comes in the form of introspection. The jealous person asks him or herself "What have I done wrong?" I must be guilty of not doing something, or doing too much of something else." The literature on romantic jealousy stresses the impact of jealousy on one's self-esteem. One has a high potential for becoming jealous when one's self-esteem is low, and when this happens, the already existing level of self-esteem

is lowered even further by thoughts of "self-criticism."

The literature on romantic jealousy does not address the issue of the possibility of the partner who negates the relationship experiencing guilt after he or she has negated the relationship. This author would like to speculate and posit that just as Hitler's resisters felt guilt when they joined the counter movement, so does the person who breaks the order of the relationship feel guilt. The person feels guilt because he or she perceives that he or she has done something "wrong," something which hurt his or her partner, however, as previously stated, this is pure speculation. The negation of the order of the relationship, coupled with feelings of guilt lead to the next stages of Burke's theory, victimage and mortification.

Victimage is Burke's fourth aspect of the cycle of social order. As previously mentioned, this aspect deals with the expiation of guilt onto another. It is a way of resolving one's guilt, "purifying" oneself. In Rhetoric of Religion (1969), Burke states that victimage is redemption by vicarious atonement" (p.217). The idea of victimage is closely related to the idea of scapegoating. As is stated in Grammar of Motives (1968), individuals necessarily cleanse themselves by loading the burden of their own infidelity upon "the goat." The same is also true of romantic jealousy.

As Freud (1959) states, one expiates the guilt of infidelity he or she feels onto his or her partner, or "the goat." For Freud, a "successful projection of one's guilt onto the partner would go as such: "I do not wish to have an affair. You do! You treacherous rat. I am good. You are evil. My conscience is clear" (p.224). Friday (1985) suggest that the "symbiotic person does a lot of projecting (scapegoating). She continues on to claim that "when you lose your identity in the person you love, it's frightening to accept

the idea you are sexually attracted to someone new. So when he walks onto the terrace with the beautiful other woman, you're convinced he's having it off with her behind the bushes because that's what you would like to do" (p.237).

Schoenfeld (1979) documents an astounding number of cases of "victimage" where the jealous partner attempts to punish either the rival or his or her romantic partner. One such case is that of a twenty-one year old woman who states of her jealousy, "It nags at your head. It makes you dream terrible things, and makes you think of things unbelieveable. When I get jealous I go off into the unknown world of hate. I think of sickening things to do to people...I went through a stage where I hated my boyfriend so much I could kill him"(p.22). Schoenfeld conceptualizes victimage as the jealous person saying "See how much I care? I wouldn't feel these things if I didn't love you"(p.3). This, in a sense, is victimage because the jealous person is trying to make the partner feel guilty for making the jealous person experience such terrible feelings.

The Constantines (Schoenfeld, 1979) categorized four basic types of responses to romantic jealousy (p.135). Of these types, antagonistic behavior, deals with fighting, quarrelling, and such, which is directed at the rival. This is also a type of victimage. In this case the rival, rather than the partner, is the goat. Schoenfeld documents several cases where a jealous man would cut off the penis of his wife's lover in retaliation. This behavior certainly makes the rival a victim of sorts.

Adler (1946) also writes of victimizing in his works on jealousy. He states that it is a "critical measurement of one's fellows and in the constant fear of being neglected. Jealousy can also be put to the purpose of degrading and reproaching another"(p.221).

Victimization and the idea of scapegoating are means of escaping guilt. Mortification is another means of expiating guilt, however, in this arena, one places the guilt on oneself. One takes all the blame for whatever impiety there may have been in the relationship. As Brummett (1981) states, mortification is an "open confession of one's sins and actual or symbolic punishment of them"(p.256). Mortification is victimage of the "self," according to Burke it is "homocide" or "suicide."

The concept of mortification exists in romantic jealousy as well. Schoenfeld (1979), documents several cases of mortification. One such case, received through the British press involved a jealous woman who suspected her husband of having an affair. The woman hurled herself from their sixth story apartment balcony. She was going to kill herself, the ultimate form of martyrdom. The woman's fall was broken by her husband who was entering the building, he died, she lived! Another case documented by Schoenfeld (1979) involved both victimage and mortification. It involved a man who set out to blow up both himself and his wife's lover. He detenated the explosives he was going to use to accomplish the "killings," however, both men lived and survived experiencing only flesh wounds. The jealous man then proceeded to beat the rival to death with the remaining explosives which had not been activated. His one regret, as he told the police, was that he too was not dead. In this case the jealous man wanted to victimize the rival and mortify himself.

As has been previously mentioned one's self-esteem is central to romantic jealousy. If one's level of self-esteem is low, he or she will, in essence, "go looking" for acts of impiety. Once an act is determined as being impious, the person's level of self-esteem is in turn lowered again. This lowering of one's self-esteem is another form of mortification. As Tov-Ruach states,

"self-pity" may be just one of the responses to jealousy (1980,p.471). Freud (1959) even comments on "self-criticism" as a component of the experience (p.444). One feels neglected, and rejected. The jealous person wonders of his or her shortcomings. To clarify this even further, Friday (1985) explains that when we find ourselves in a jealous situation we often ask questions such as "have I been neglectful of my mate, taking him or her for granted?"

In Burke's process, one may symbolically experience guilt, victimage, and the cycle as a whole concurrently. This may also occur in the phenomenon of romantic jealousy. Friday (1985) presents several cases of this occurring, one in particular was stated by a beautician who explained that "I'm so guilty about my jealousy, I've ruined every relationship with my possessiveness. Maybe I should give up on love and stick to friendship. I'm good at that" (p.91). In this case the woman was concurrently experiencing guilt over her feelings of possessiveness and also mortifying herself by stating how she should "stick to friendships" because that is what she is good at.

The aspects of redemption and catharsis, in which the guilt is resolved and a new order is obtained is only implicitly explored in the literature on romantic jealousy. One may never reach this state. One may never rid him or herself of the guilt, desires to mortify and desires to victimize. The cycle may never end, a balance may never be reached as in the case of pathological jealousy.

Redemption and catharsis may be achieved however, when one is able to redefine the relationship, to establish a new set of relational rules. It is no longer you and I, but you, I, and the other which I can now accept; or it is no longer you and I, it is you and the other which I can accept; or it is no longer you, I, and the other, but it is simply you and I which

I can accept. In essence, the jealous person has learned to deal with the new type of relationship, a new order has been established.

The aspects of catharsis and redemption are offered in the literature as prescriptive ways of dealing with one's feelings of romantic jealousy. Schoenfeld (1979) offers methods such as "take a vacation," "accept your feelings for what they are," "be able to laugh at yourself," and the like. Clanton (1981) also offers several methods of coping with romantic jealousy. He suggests that a person keeps his or hers eyes and ears open, do not let the imagination run away. One must be sure to have substantial proof of infidelity before getting carried away. He also advises that we relearn our ideas of what romance should be like. Should we really expect to hear bells twenty-four hours a day? It is implied that if one were to follow these prescriptions, one would be able to deal effectively with the phenomenon of romantic jealousy and return to a new order.

As can be concluded, Burke's dramaturgy revolving around order, guilt, the negative, victimage, mortification, catharsis, and redemption may be successfully applied to the phenomenon of romantic jealousy. The cycle involves courtship, mystery, piety and impiety. Both cycles are never ending. Just as Burke's cycle may continue because of the inherent differences in man, so may the cycle of romantic jealousy, in one form or another. As Tov-Ruach (1980) states, "jealousy focuses on a person's relations to another" (p.466). Since no man is an island unto himself, we all have "relations." Romantic jealousy serves to protect those certain types of relationships. Neu (1980) states that jealousy is inescapeable, it begins in childhood and continues. It may begin with one's first crush, and continue until one's death. Anything which either in reality or imagination threatens one's place in the "relational" order shall arouse the phenomenon of romantic jealousy. Weiner (1981) states

that each of us, from childhood on, desires a "consistent love"(p.118). This implies order. If this is broken through impiety, jealousy will typically be the end result.

This manuscript has taken the two seemingly different and unrelated concepts of dramaturgy or social movements, and romantic jealousy and applied one to the other. The result is a more wholistic analysis of romantic jealousy. This manuscript has taken the reader through the stages of order, guilt, the negative, victimage, mortification, redemption, and catharsis both in social order and relational order.

As Griffin (1969) states, there is always time for transformation from the old to the new, the death of an old order means the birth of a new. So it is in romance also. One is constantly redefining the order, redefining relational rules. It is through continual redefining that we strive for a greater order in both society and interpersonal relationships.

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